GRANDMA'S TREE

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SHERPA
FORWARD:

I have been resolved in 2021 to do more to teach art rather than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial.
It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

In November 2021, my community undertook a month-long painting journey entitled "Beginners Acrylic Paint Course" which consisted of almost daily premiers on YouTube and Facebook, followed by a live Q&A session. It was a true beginners art course and taught all a beginner needs to know to be able to paint my beginner, 1 Hoot, paintings. If you are a beginner painter and did not take advantage of that course, which culminates with a Certificate of Completion, I highly encourage you to do so.

https://theartsherpa.com/BeginnerAcrylicPaintingCourse

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Bare in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is not an extremely difficult one of vintage glass Christmas ornaments to paint and should bring back very fond memories for most of us of bygone years and family members. The skill in this one is in determining the order of the application of paint, following the steps closely, creating and reusing color mixes, and being careful of frequent brush changes. Your end result will probably be by using this document as well as following the tutorial step by step. If you are a beginning painter and want to attempt this, I recommend that you take advantage of all the available free resources I provide.

I have numerous holiday themed tutorials in years past that can be found on my website if you would like to see them. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it. I have added the color Yellow Ochre to the 2021 palette for this one to aid in the skin tones.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: *support@theartsherpa.com* if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there: *www.facebook.com/groups/TheArtSherpa*

Grab your paint, get your brushes and let's go!

PAINT AND TOOL GUIDE

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

• Cadmium Red Medium = CRM

• Quinacridone Magenta = QM

• Cadmium Yellow Medium = CYM

• Phthalo Blue = PB

• Ultramarine Blue = UB

• Phthalo Green = PG

• Burnt Sienna = BS

• Mars Black = MB

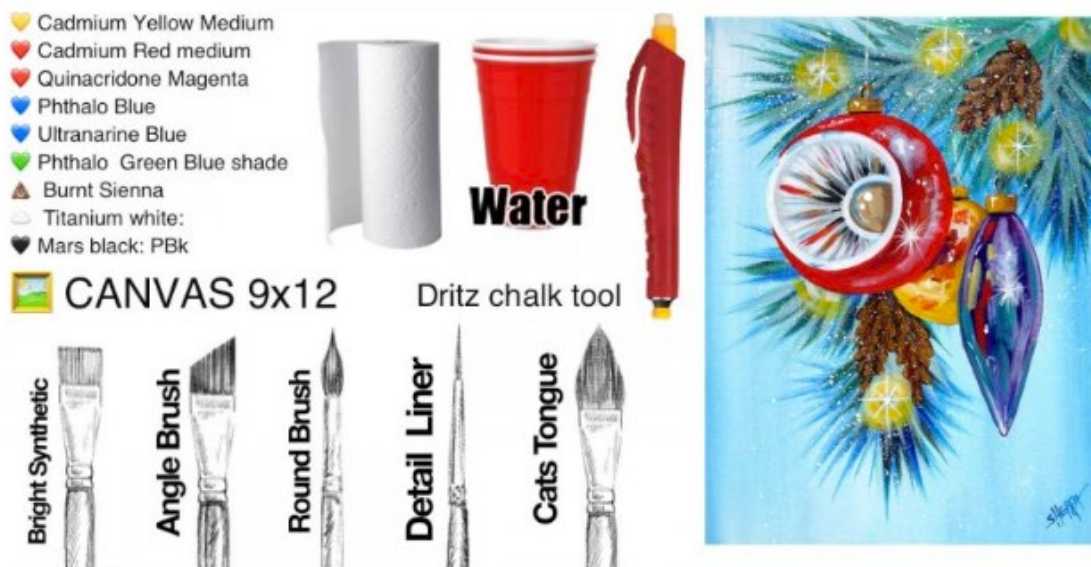• Titanium White = TW

• Fluid White Paint = FWP

BRUSHES:

• Large Bright Brush

• #4 TAS Round

• #1 TAS Detail Liner

• #8 TAS Cat's Tongue

• ½" Angle Brush

• TAS Splatter Tool

• TAS Dotting Tool

TOOLS:

• Chalk Pencil or Watercolor Pencil

• 9 x 12 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)

• Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

• Painting a Silhouette

• Implying Foliage

• Expressive Painting Strokes

• Being Painterly and Loose

• Atmospheric Perspective

• Finding Value

• Dry Brushing

• Color Theory

• Directionality

• Blending Wet into Wet

• Color Mixing

• Dynamic Light

Cadmium Yellow Medium
Cadmium Red medium
Quinacridone Magenta
Phthalo Blue
Ultranarine Blue
Phthalo Green Blue shade
Burnt Sienna
Titanium white:
Mars black: PBk

CANVAS 9x12   Water   Dritz chalk tool

Bright Synthetic   Angle Brush   Round Brush   Detail Liner   Cats Tongue

VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:33	BACKGROUND
STEP 2	8:40	BRANCHES 1ST LAYER
STEP 3	14:15	MORE BRANCHES
STEP 4	22:50	IMAGE
STEP 5	30:04	PINECONES
STEP 6	41:14	SNOW
STEP 7	46:55	BLOCK IN ORNAMENTS
STEP 8	57:01	RED ORNAMENT DETAILS
STEP 9	1:06:39	ORANGE/YELLOW ORNAMENT
STEP 10	1:11:42	PURPLE ORNAMENT DETAILS
STEP 11	1:15:21	RED REFLECTIONS
STEP 12	1:20:40	REFLECTIONS ORANGE/YELLOW
STEP 12.5	1:22:44	PURPLE HIGHLIGHTS
STEP 14	1:23:40	MORE HIGHLIGHTS
STEP 15	1:28:55	GLOW SPARKLES
		SIGN

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.
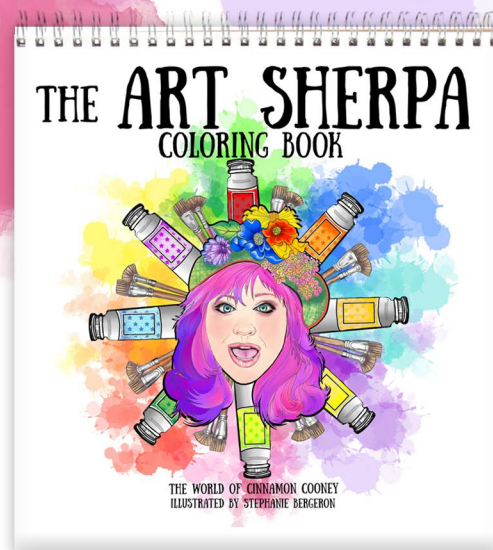
STEP 1 - BACKGROUND

"MOSTLY...IS A RELATIVE TERM"

PAINT:
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
Large Bright Brush

STEP DISCUSSION

• We will paint in the background with the Large Bright Brush and TW + PB. We will apply the paint on the canvas, in an up and down motion, while it is in portrait orientation. The mix on the brush is very loose because I do want a vintage, weather, sky in motion kind of background. You can always go back and smooth out areas, but don't unify it, you do want the streaks.

• Dry.

John - I'm going to deliver the speech about color shift. You know it, acrylic is a polymer and it does not like heat. Don't make it more difficult for yourself. Avoid the heat setting if you use a hair dryer.

STEP 2 - BRANCHES 1ST LAYER

"THE STEP PHOTO IS YOUR FRIEND"
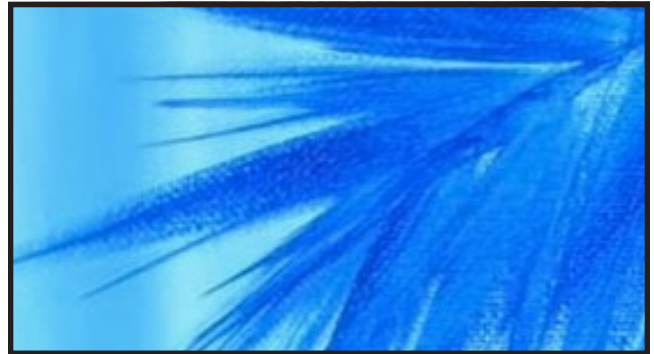
PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB

BRUSHES & TOOLS:
#8 TAS Cat's Tongue

STEP DISCUSSION
- With the canvas still in portrait mode, mix UB + PB with the Cat's Tongue and loosely sketch in the branches, coming onto the canvas from the top, right corner. Go backward up the branch and flick out the pine tree needles. You could draw in the branch with chalk first if you wanted to.

- I provided a transfer if you prefer to use that method; there is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.

- Use the photo reference at the end of this step to help you with your branch placement or just create your artistic world.

- Dry.

STEP 3 - MORE BRANCHES

"JOHN IS NOT ABOUT SPRINKLES"

PAINT:
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Cad Yellow Medium = CYM

BRUSHES & TOOLS:
#8 TAS Cat's Tongue

STEP DISCUSSION

- Continue using the Cat's Tongue as you add some PG + BS to your blue mix from the previous step. Add flicks of this color on top of the blue that you just did. The goal is not to completely cover up the blue, you want it to peek out from behind.

- Before it dries, add TW to the mix and use this sparingly as a highlight color on the branches. Add a touch of CYM to the mix if you want. You are just adding dimensionality.

- If you feel it got too light, come back with some of the previous dark mixes and put the darkness back in.

John - Thank you for all the donuts in chat today. I like the plain ones because I can eat 3-4 of them without the sugar rush. Not that I'm questioning the donuts, I'm just saying. Plain.

John - Dry your canvas thoroughly and be careful what you google.

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The Art Sherpa brings you
awesome art content and
fabulous perks!

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STEP 4 - IMAGE

"GET CREATIVE WITH ART TOOLS"

PAINT:
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
Chalk or Watercolor Pencil
T-Square Ruler

STEP DISCUSSION

• Find something round, about 3" in diameter, and with a chalk tool, draw around it for the main circle ornament. The interior circle is more difficult, but you have got this. It is only chalk so you can redo if you need to.

• On the right side, about 4.5" down, make a long line", then 1" down that same line, make a horizontal line, 2" wide, where those lines intersect. The bottom of the cross is much longer than the top. Use these guidelines to draw in your tear dropped shaped ornament.

• Draw in the caps for the ornaments and add the center ornament behind the others.

• Load TW on the Cat's Tongue and fill in the outer area of the focal ornament. Don't forget to add the little tippy top cap.

• Paint in the upside down teardrop ornament with this color. Then paint in the little half hidden ornament. This white will allow the colors we use on the ornaments to show up over these darker branches.

• Add a little UB to TW to paint in the inner circle of the focal ornament.

• Rinse out your brush.

• You can add a little stronger mix of UB in that inner circle again.

• Dry.

STEP 5 – PINECONES

"WATCH ME PULL A PINE CONE OUT OF SOME DOTS"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION

• Let's start with the Round Brush, and two mixes; one of brown-orange, mixing CRM + CYM + BS, and another mix of MB + BS.

• Envision where your two pinecones will live and dot in the center spine below that focal tree. With the touch pull stroke, and the dark brown color, paint in the silhouette shape of the pinecone. I wanted a little pine cone on top, so I added it; then, I liked it so much, I added another.

• Use your orange as a highlight on the pinecones.

• Add a touch of CYM + BS + TW to the brown-orange and use this as the bright highlight color for the pinecones.

John - I have been informed that I have bad sound effects. My Dad did not make sound effects, I had no role model, and I'm here all day, folks.

STEP 6 - SNOW

"LET IT SNOW"

PAINT:
Fluid White Paint = FWP

BRUSHES & TOOLS:
TAS Splatter Tool

STEP DISCUSSION
- We want snow, but not over the lights or ornaments, so let's let it snow now, rather than later. Get some FWP and a splatter tool and flick, flick, flick. Let it snow, let snow, let it snow.

- If you get an overly big splatter, just pick it up with another brush and blend it in. Don't stress.

- Dry.

STEP 7 - BLOCK IN ORNAMENTS

"I'M GUNNA PAINT, PAINT, PAINT"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Mars Black = MB
Burnt Sienna = BS

BRUSHES & TOOLS:
#4 TAS Round Brush
#1 TAS Detail Liner

STEP DISCUSSION

• Get your brown-black mix from the previous step on the Round Brush, and paint in those caps and loops on all the ornaments. They were usually brass or gold metallic of some sort.

• With the Detail Brush, paint a fine line from the ornament hook, up into the tree. It says "I'm hanging here".

• Next comes the underpainting of the ornaments, so take CRM and add a touch of MB, to make a brick color. Then with the Round Brush, paint the focal ornament a base of that color, staying in the outside circle area only. I created the inside of this ornament with a mix of MB + BS and a joined up "C"; then drew out radial lines towards the opening.

• Mix CRM + CYM to an orange and paint the middle ornament.

• Refresh any colors that you need.

• I want to use UB + QM to create the purple color, to use on the oblong ornament, but you can either mix it or use a purple that you prefer.

• Dry.

"BOOBOOS HAPPEN, AGAIN"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round Brush

STEP DISCUSSION

• Mix CRM + CYM + BS + TW and start painting the inside of the red ornament with your Round Brush. I am brushing in toward the center, from the rim opening. The red got in there and refused to mind it's own business, so I had to remix my brown-orange to an almost yellow-ochre color, and I added this as a highlight color in the center back of the red ornament.

• Add highlights on the tops and hooks but, under the caps, use the brown-black mix to separate them from the ornament.

• Start flicking out the radial lines from the center, around the circumference of the inside of the ornament using the brown-black mix. The lines would be closer near the top and bottom and larger and thicker in the center.

• Get back to your brick red

and redefine any of the outside of this ornament that you need to.

• Use TW to emphasize the outside rim and around the center of the red ornament. Add some white radials in and amongst the dark ones, stroking inward from the outer rim.

• Add a little darker brown on the brush for some shadows in the center, then some white for a highlight.

Sherpa Tip: I dropped my brush on the canvas and had to fix it - acrylic is quite easy to repair if accidents happen.

STEP 9 - ORANGE/YELLOW ORNAMENT

"NEVER JUDGE AN ORNAMENT BY ITS COLOR"

PAINT:
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round Brush

STEP DISCUSSION

- Mix a lot of CYM to the orange, and with the Round Brush, add highlights at the top and outer bottom of the orange ornament. Use my step photo to help you with shadows and light placement on this ornament.

- Take a little TW to CYM for a bright highlight on the top caps of all the ornaments.

- Get the purple and add some spots of that as a reflection on the orange, because the purple ornament would reflect on it.

- Add some orange, and then some darker highlights near the red ornament.

- Use the light yellow mix for the bright highlight at the top of the orange ornament.

- If you are having problems with coverage, dry between layers.

STEP 10 - PURPLE ORNAMENT DETAILS

"DRESSING THE ORNAMENTS"

PAINT:
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION

- Let's address the purple ornament, using the Round Brush and a mix QM +TW added to the purple base color. If you used my mix, you would deepen it by adding UB when you want to, for an interesting variation on the ornament. Add more TW for a lighter highlight color.

- Rinse out.

- PB + PG + TW makes a beautiful teal color that is a wonderful complimentary highlight for the purple ornament and which we will be using in several following steps.

STEP 11 - RED REFLECTIONS

"I SIPS MY COFFEE"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round
½" Angle Brush

STEP DISCUSSION

• Fresh water and a clean brush are good things as we begin to add reflection and details to shine up the ornaments. With TW on the Round Brush, add a second coat to the rim of the red ornament, both inside and on the outside.

• Get your blue mix and add some little blue reflections in the radials inside the ornament.

• Using the light brown, add some lines of that color in the radials, it's fractured, so space them around.

• Come in with CRM here and there.

• Add some aqua bits inside the inner rim and on the outer rim.

• Get some of your darker blue here and there.

• Refresh any colors you may need on your palette.

• With the Angle Brush loaded with CRM, add some bright red along the outer edge of this ornament. Mix in MB, or some of the purple mix, where you want shadows and use your brush to imply the roundness and curve of the ornament by using directional strokes.

• Taking CYM to CRM, create another highlight color here and there.

STEP 12 – REFLECTIONS ORANGE/YELLOW

"USE THAT DIRTY BRUSH"

PAINT:
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

• Get CYM + TW on the ½" Angle Brush to add nice lovely yellow to the center ornament. Now, the ornament is yellow and not orange. Add TW to the dirty brush for some highlights.

STEP 12.5 – PURPLE HIGHLIGHTS

"THE ORNAMENT FORMERLY KNOWN AS 'ORANGE'"

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
½" Angle Brush

STEP DISCUSSION

• Add TW to the purple mix, to get a light purple. Add highlights to the purple ornament, with an almost dry brush stroke and an Angle Brush.

• Rinse the brush.

• Get some of the light yellow and add some highlights of that color that are reflecting on it from the yellow ornament.

• Add some red highlights being cast from the red ornament.

STEP 14 - MORE HIGHLIGHTS

"GLOW LITTLE GLOW LIGHT"

PAINT:
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round Brush
#1 TAS Detail Brush

STEP DISCUSSION

• Mix a very light mix using UB + TW. Dry brush some reflections along the red ornament in place, using the Round Brush. I also need some of this color on the purple ornament.

• Add more TW to this mix, and tap in some reflective pops of light along the top and cap of the red ornament. Then, on the yellow ornament. Add some on the purple ornament, as well.

• Please use the photo at the end of this step to help you determine where I made these color placements.

• Switch to the Detail Brush and add some dots of bright reflection to the center circle of the red ornament, and along the outside upper curvature of the ornament. Make sure to hit the metal part with a highlight.

• Find the bright highlights on the yellow ornament.

• Dry.

21.

STEP 15 - GLOW SPARKLES

"GLOW LITTLE GLOW LIGHT"

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round Brush
#1 TAS Detail Brush
TAS Dotting Tool

STEP DISCUSSION

• With the Round Brush and the light yellow mix, paint in some circle glows of radial light.

• Switch to the Detail Brush and TW, and make a dot on the red ornament, then add star radials out from the center dot. I boo booed so errased it and did the radial star on the purple ornament first, then came back to the red one.

• Lastly, with the TAS Dotting Tool, I added TW dots at the center of the yellow flow lights around the canvas. Add star radials to these dots as well.

• In observation, I decided to come back to the white that is on the red ornament and touched it up a bit. It's important to step back and observe, then when you are happy, sign, and please post your finished painting on Facebook.

- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

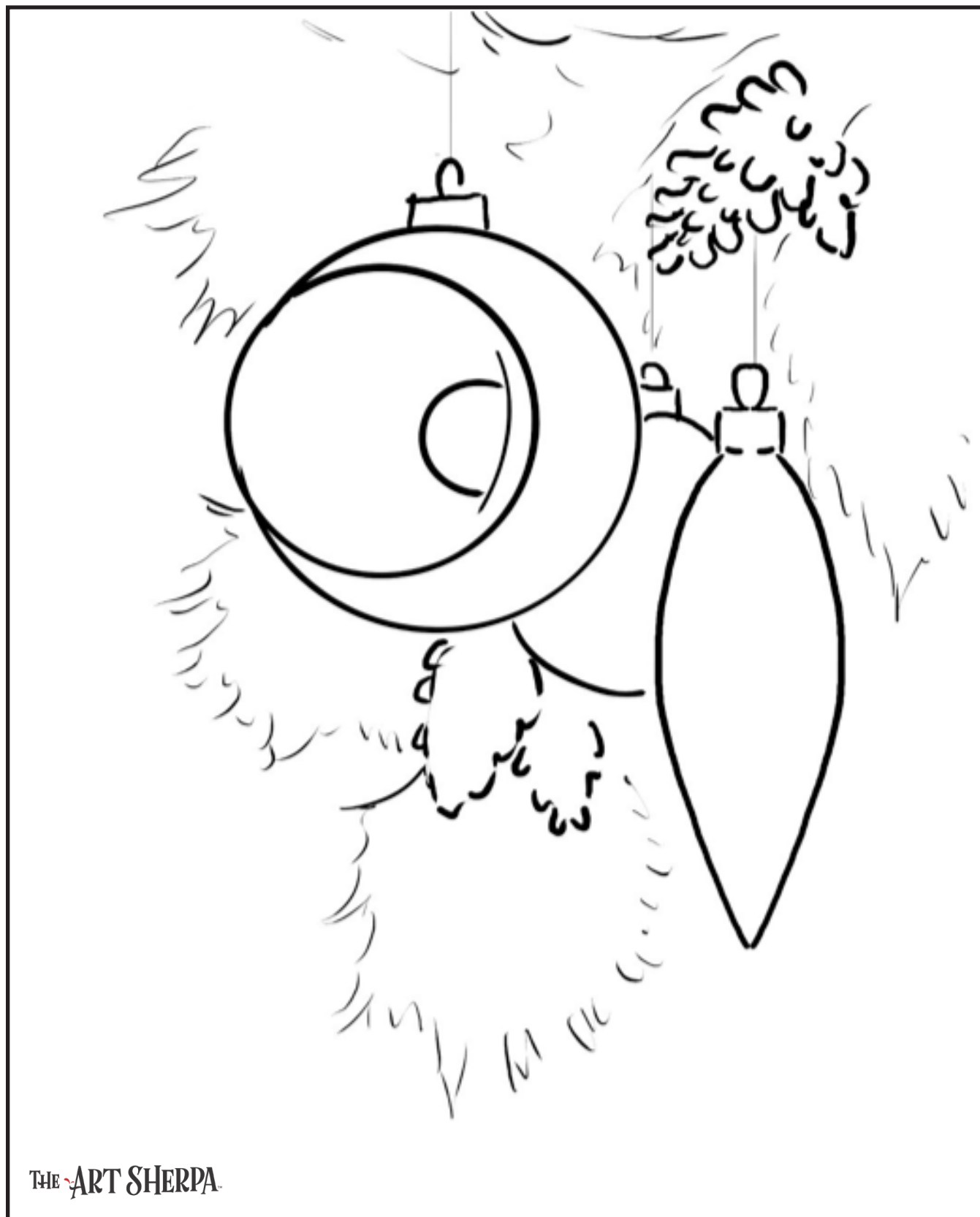- Rub the back with graphite or use Saral paper and skip this step.

- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.

- Hold up to window light to make sure graphite covers all the lines of the subject drawing.

- Test your Seral paper to make sure the color you are using is going to show on the canvas.

- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to

see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.
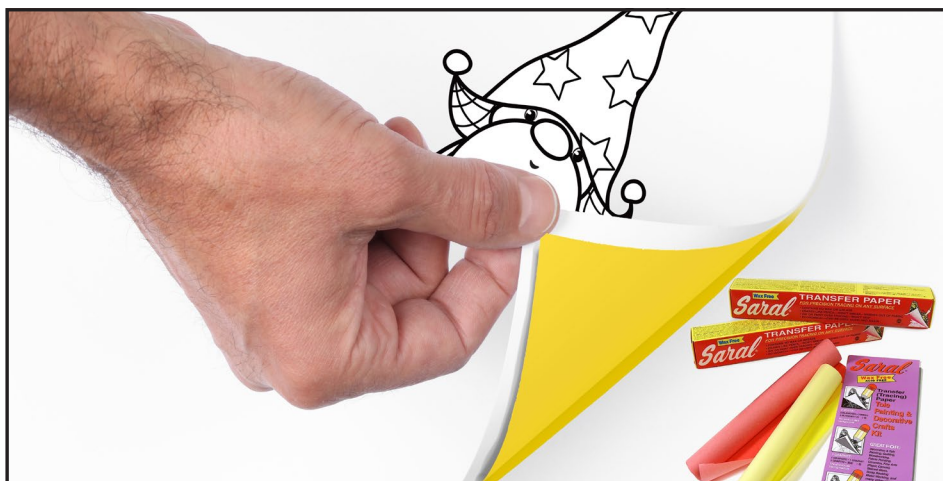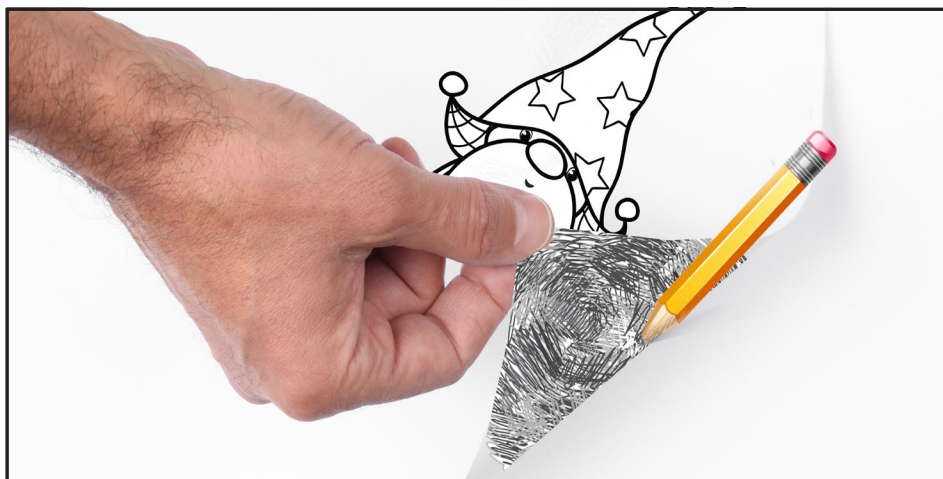
THE ART SHERPA

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

Number your columns 1 - 12, left to right, and your rows 1 - 9 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.
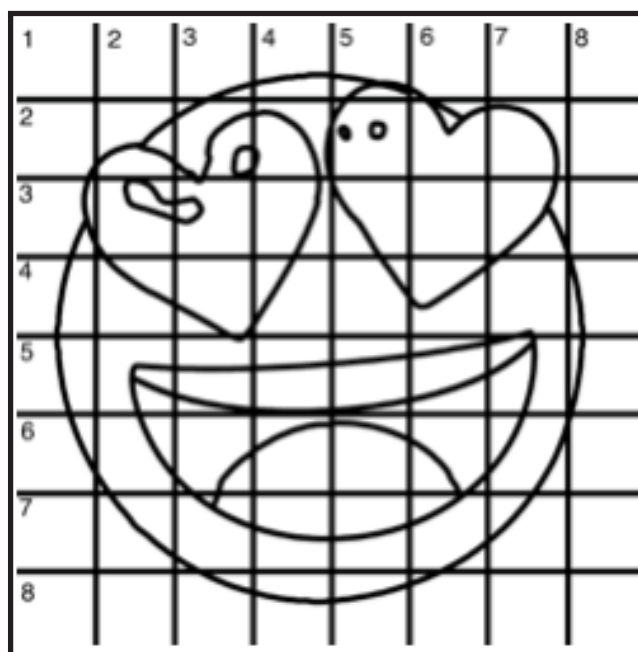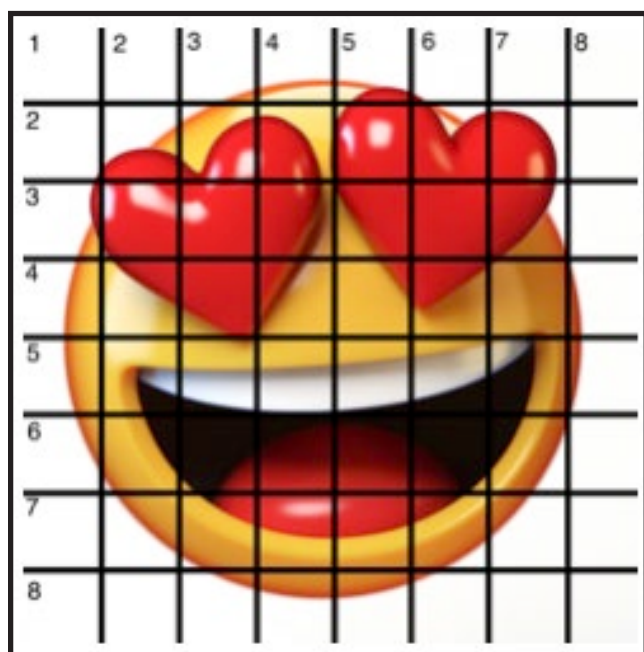
GRIDDING INSTRUCTIONS CONTINUED:

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons

and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:
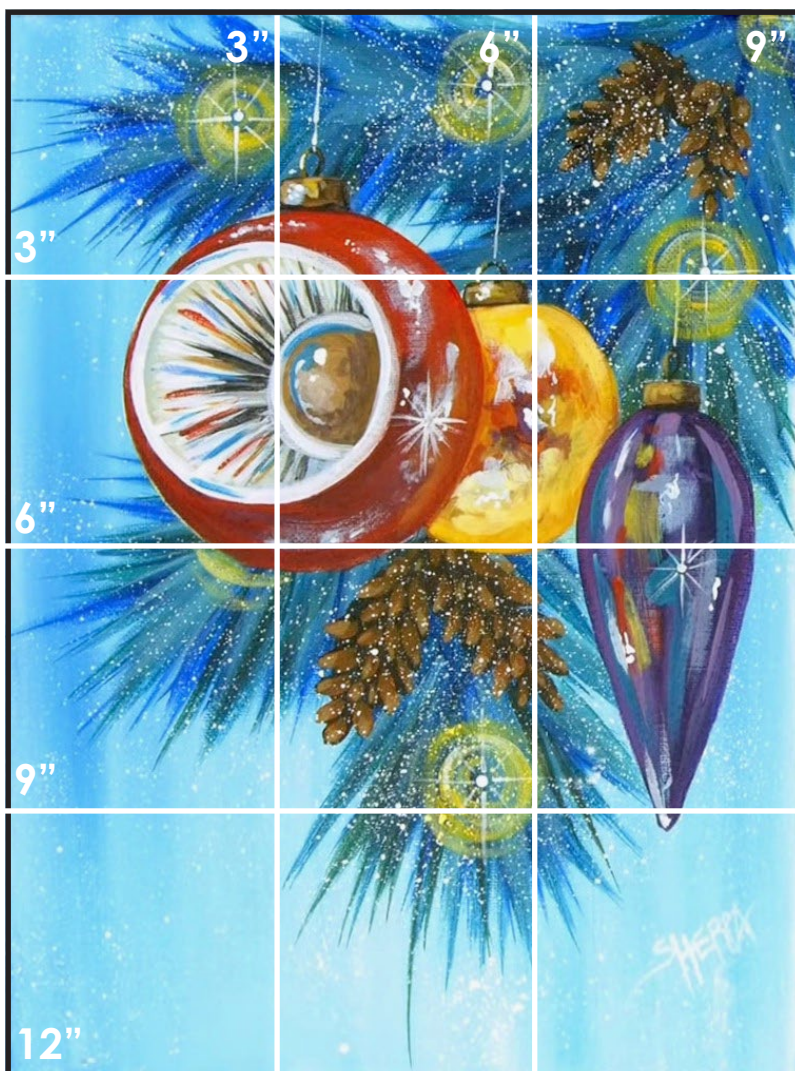
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